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PLATE 3A. Wet-season bark hut, Arnhem Land

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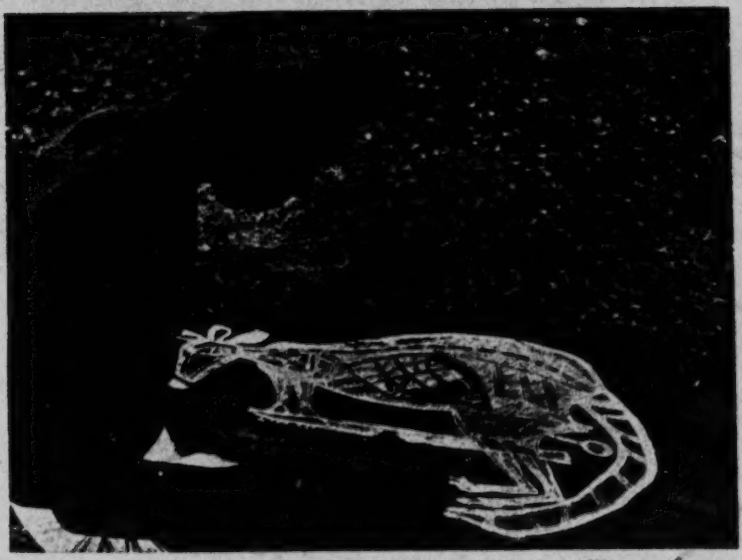

PLATE 3B. Painting a design on bark, Oenpelli

3: Mountford E-5 (1948) 1956 O117 Muragin O117

Three *dua* men, *h*, *h*, *h*, and two *jiritja* men, *j*, *j*, are performing the totemic dances of the dead man, the cross-hatching between the figures symbolizing the dust rising from under their feet. At *g* is a *dua* woman ready to take the skeleton apart, and at *m* a *jiritja* woman waiting with the bark coffin.

Plate 100B deals with the third and final stage of burial, the transference of the bones from the bark to the log coffin.[25] In panel *a* there are two *dua* log coffins and one *jiritja*, the *jiritja* being in the middle. In the left of panel *b* are two bark coffins, the left-hand one containing the bones of a *jiritja* man and the right-hand one the bones of a *dua* man.[26] The cross-hatched panels on both sides of the coffins are the forked sticks of the burial platform, and the vertical panel *c* the framework. The various performers in the ceremony are depicted in panels *d*, *e*, *f* and *g*, each group holding their hands and arms in a manner peculiar to their moiety and sex.

Thus, in panel *e* the *jiritja* women are dancing with their hands held at waist level, and on panel *f*, the *dua* women, with their knuckles held tightly against their heads. On panel *g*, the *dua* men are holding both hands above their heads, and at *d* the *jiritja* men have one hand held high and the other at waist level. In the right of panel *b*, two men are providing music for the dancers, the *jiritja* (right) blowing the drone tube and the *dua* (left) singing and beating his music sticks.

Plate 101D is divided into seven panels, each picturing some phase of the second, third or fourth stages of the ceremonies.

In panel *a* (lower right), the dead man, the central figure, is being lifted from the burial platform by four aborigines, two on each side. The small figure at the feet of the corpse represents one of the wives whose duty it is to clean the bones. In the next panel, *b*, one man is blowing the drone tube, and to the right of him another is singing and beating his music sticks together. The central figure of this panel is a woman wrapping the bones in paper-bark to remove the smell before they are placed in the temporary bark coffin. The four figures on the right are women performing the burial dance. On panel *c* (lower left) are six more dancing women.

The upper left panel, *d*, shows the bones, now encased in the temporary bark coffin, being passed to the mother, or the wife, of the deceased (central position). On the lower edge of the same panel, reading from the left, is a drone-tube player, one man beating his music sticks and singing and five women dancing. The two lines of men on the upper edge are performing a totemic dance at the same time as the bark coffin is being handed to the woman. The remaining panels depict the final disposal of the bones in the log coffin. In *e* are seven men and the log coffin containing the bones, whilst in panel *f* the women are dancing. Some men are playing the drone tube in panel *g*, others are beating the music

25. See bark coffin, Yirrkalla, Pl. 102C, D, and Milingimbi, Pl. 103B, C.

26. This painting suggests that on some occasions the bones of the members of both moieties are transferred to their respective log coffins at the same time.

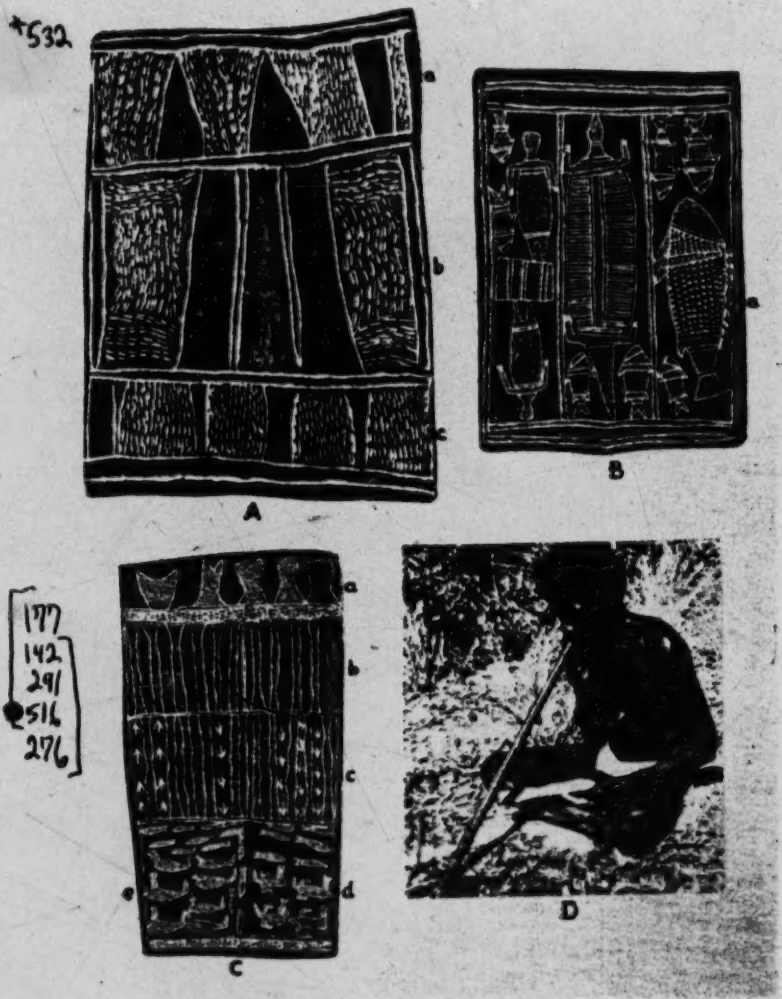

PLATE 124. Bark paintings, Yirrkalla

A The man, Boriota, at Rarralumba B Port Bradshaw C A mangrove swamp
D An aboriginal smoking a Malay pipe

6: Berndt E-5 (1946-1947) 1951
OI17 Murngin OI17

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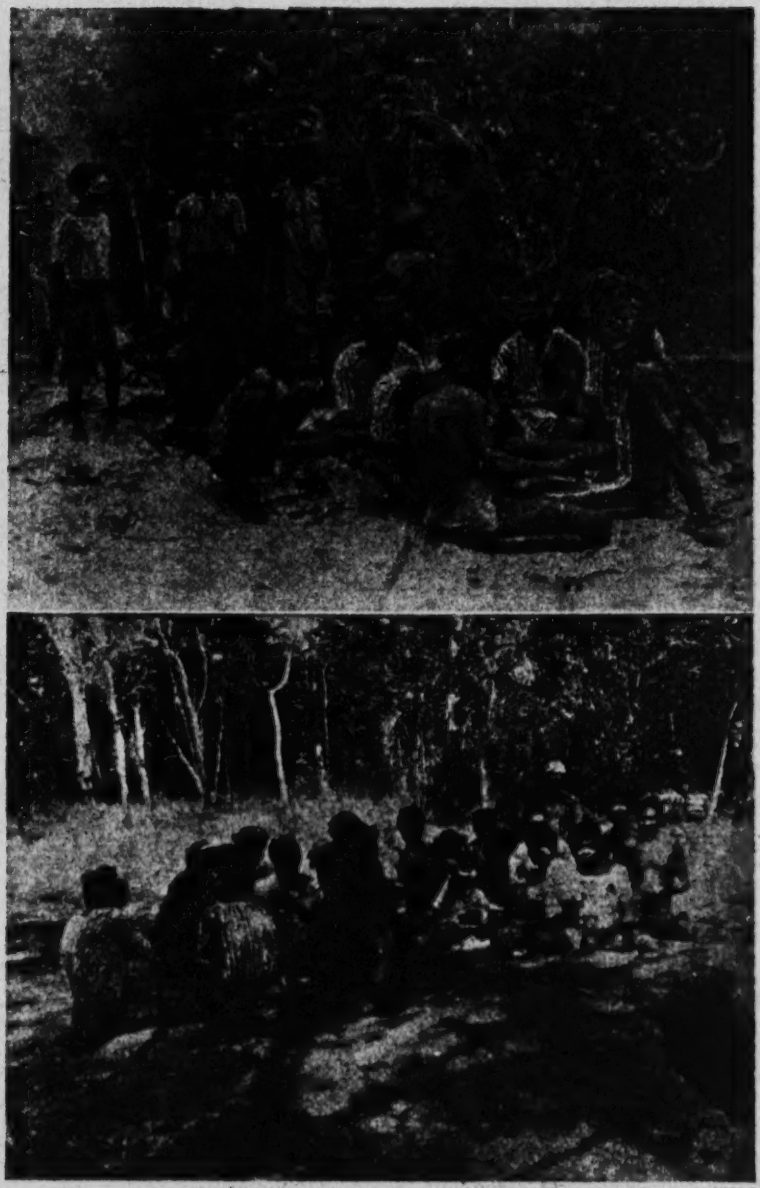

PLATE V.

[Facing p. 33]

6: Berndt E-5 (1946-1947) 1951
OI17 Murngin OI17

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PLATE VII

[Facing p. 65]

[For captions see category 116, p. xi]

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PLATE X

[p. 84(A)]
[For captions, see category 116, p. Xii]

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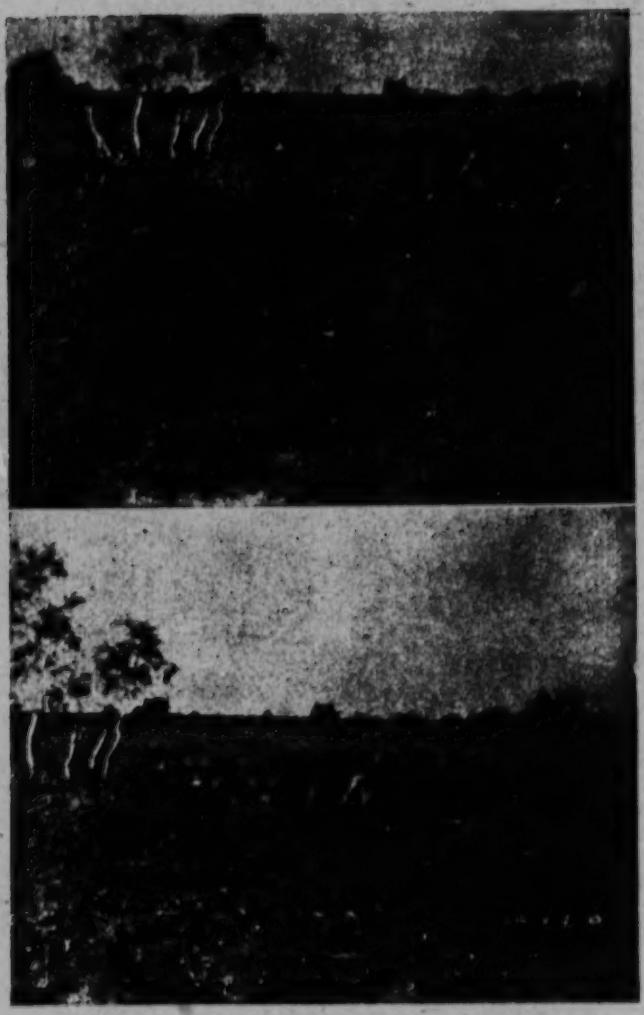

PLATE XVI

[p. 84(G)]

[For captions see category 116, p. xiii]

7: Berndt E-5 (1946-1950) 1952
OI17 Murngin OI17

Illustrations

8 The showing of the Goanna Tail *rangga*, with its parakeet-feathered pendants and decorations, by a ceremonial leader. 80 778 516

9 Postulants dancing the Incoming Tide, coming on to the sacred ground; they imitate the *rangga* folk, who emerged from the Sisters. 81 796 535

10 Invocations are called, while *jiritja* moiety postulants await the emergence of the sacred emblems. 81

11 Left hand panel: a turtle, which has entered a *ngainmara*, after being caught by two men in a canoe; it is surrounded by waves, at Jelangbara. 96 532 773

Second panel, above: Miralaidj, pregnant, showing the long clitoris, on her arrival at Jelangbara. She holds a Goanna Tail and a *mauwulan rangga*.

below: arm-bands with feathered pendants, hanging from a rail of the sacred shade.

Third panel, above: Bildjiwuraroiju, also pregnant; she had been carrying a Goanna Tail *rangga*, but it had slipped from her grasp and fallen to the ground (below, same panel).

Fourth (right-hand) panel, above: the Brother, holding *djuda rangga* which have almost become trees; he is about to plant them.

below: the two *djuda rangga* 'copied' from those the Brother is holding.

12 A ceremonial leader representing the Djanggawul Brother after his landing at Port Bradshaw. He bends forward to taste the fresh water which gushed up after he had inserted the *mauwulan rangga*. 96 796

13 At Gumararanggu, Port Bradshaw (the Yirrkalla side of Jelangbara). Beach and sandhills are shown, with male and female goanna (*rangga*). The central panel shows an Aboriginal camp, comprising people left by the Djanggawul. 97 532

On the right-hand side, the upper panel shows the sun rising, casting its rays.

Below is Belabinja, where the Djanggawul first tasted fresh water when they landed at Jelangbara (*vide* Song 28).

14 The sacred *djanda* goanna on the sandhill at the Place of the Mauwulan (see, e.g., Song 35). 97

7: Berndt E-5 (1946-1950) 1952
OI17 Murngin OI17

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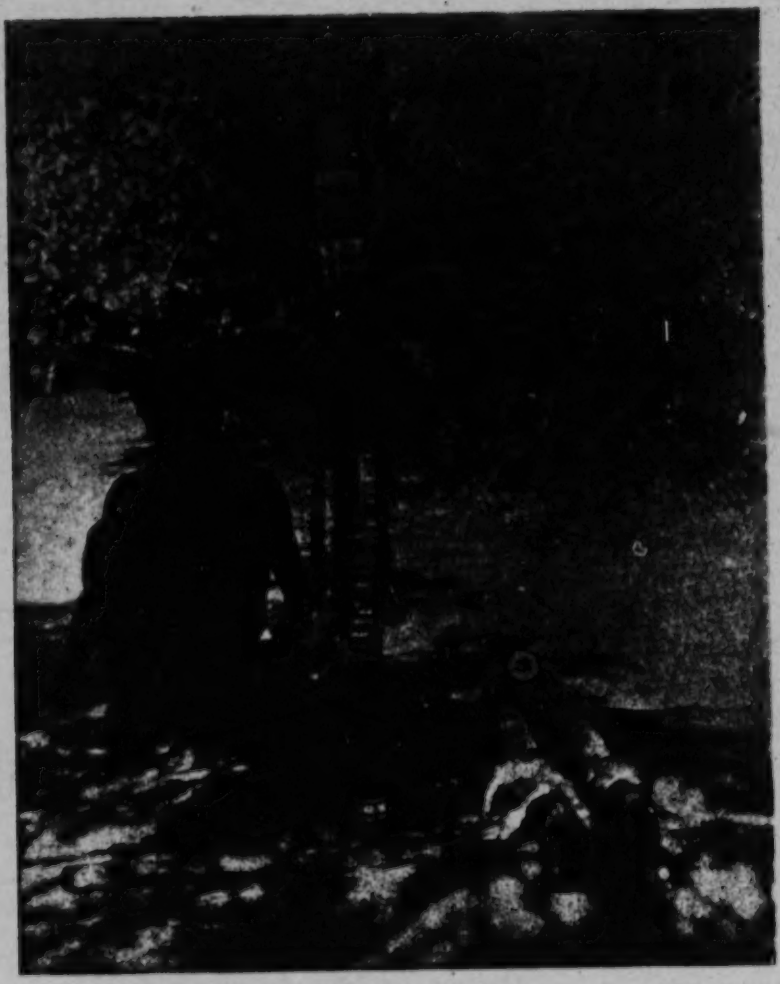

8. The Goanna Tail *nangge* shown by Mauwulan, a ceremonial leader.

[facing p. 80]

7: Berndt E-5 (1946-1950) 1952
OI17 Murngin OI17

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11. The Djanggawul Beings on arrival at Jelangbara, holding *rangga* emblems.

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12. A ceremonial leader (Manimbar) represents the Djanggawul Brother as he tastes water on arriving at Port Bradshaw.

[p. 92(A)]

8: Berndt E-5 (1946-1950) 1954
OI17 Murngin OI17

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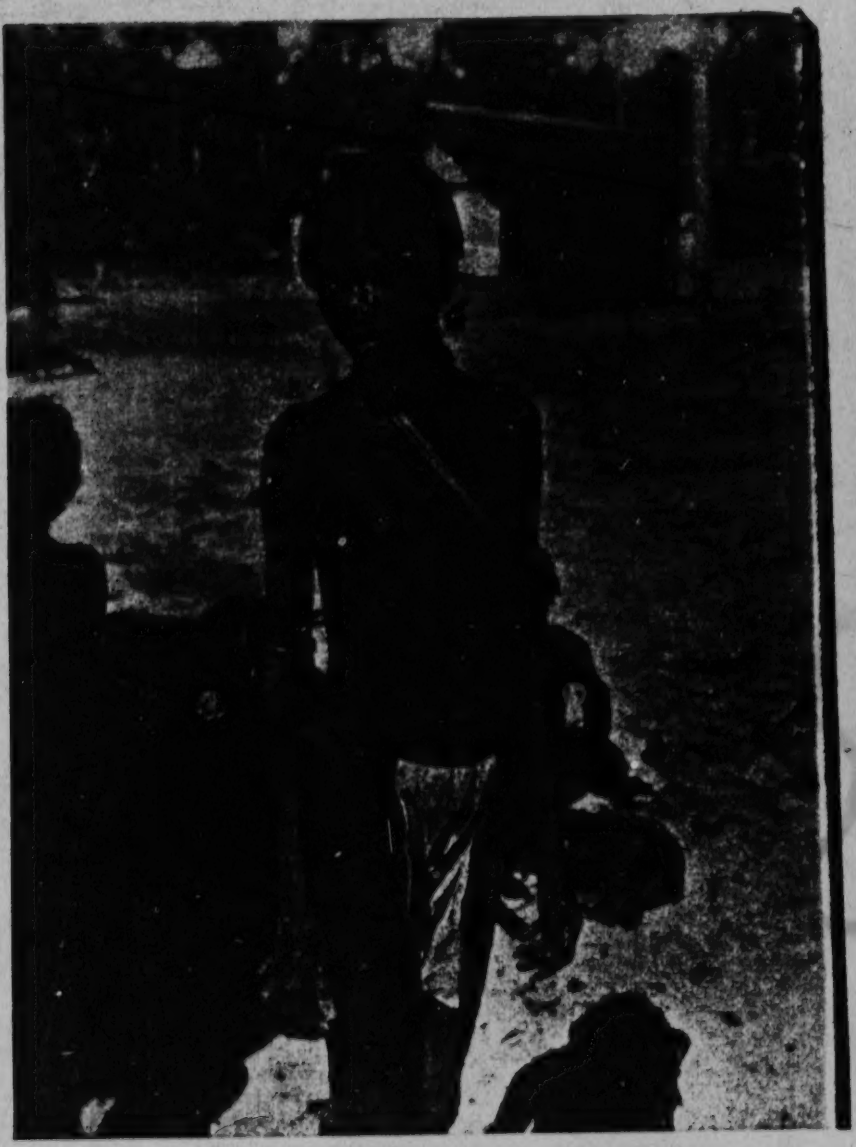

Plate 11: Bulaninda at Yirrkalla; daughter of Dagiar (Tuckiar).

[p. 25(H)]

9: Thomson E-5 (1935-1943) 1949
OI17 Murngin OI17

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Plate 1. A craftsman at ŋillipidji, the far-famed stone spear quarry in the hinterland of Blue Mud Bay, examining flint spear heads called *ŋämbi*. These spear heads are encased in a special sheath of paperbark (*Melaleuca*) to which the name *djalk* is applied, which gives its name to *kumur djalk*, the quarter in the ceremonial exchange cycle from which most of these fine spear heads enter North and Central Arnhem Land. On the left are two bundles each containing about a dozen *ŋämbi*, neatly wrapped in paperbark, ready for transport inland for *wetj*, as goodwill presents for partners within the ceremonial exchange cycle. The smooth stone implements on the left are the hammer stones used by the spear maker to strike off flakes from a core of flint dug out of the quarry.

[Facing p. iii]
[p. ii is blank]

9: Thomson E-5 (1935-1943)1949
OII7 Murngin OII7

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Plate 2. The family is the unit of social life and lives a more or less independent existence within the horde. A man of Blue Mud Bay with his wives and young children. The breakwind of boughs is the only form of shelter used at night during most of the dry season.

9: Thomson E-5 (1935-1943) 1949
OI17 Murngin OI17

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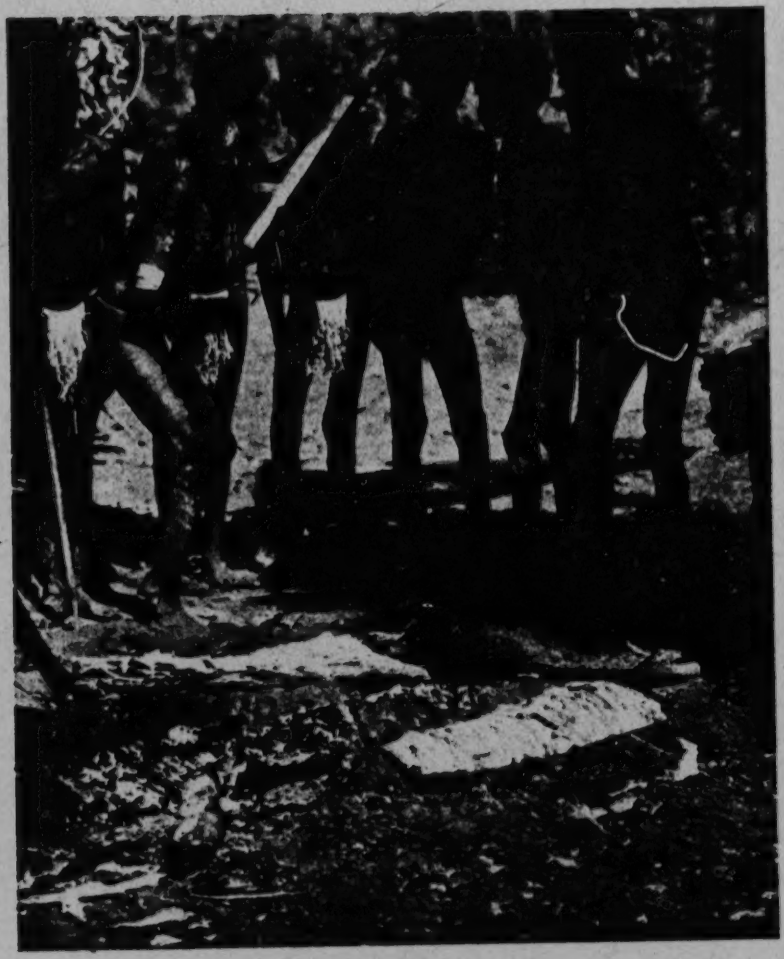

Plate 3. Ceremonial dedication of ŋātu (wrapped in tea tree bark), by the Dālkārramirri who recites over it the "big" or sacred names of the appropriate totem and so converts it into sacramental food.

[Facing p. 43]

9: Thomson E-5 (1935-1943)1949
OII7 Murngin OII7

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[p.58(A)]

Plate 4. A section of the legendary flint quarry at ŋillipidji which covers several acres of ground. Here the blocks or cores of flint used in the making of flint spear heads and knives, called *ŋämbi*, are shown as they are quarried from the ground.

9: Thomson E-5 (1935-1943) 1949
OI17 Murngin OI17

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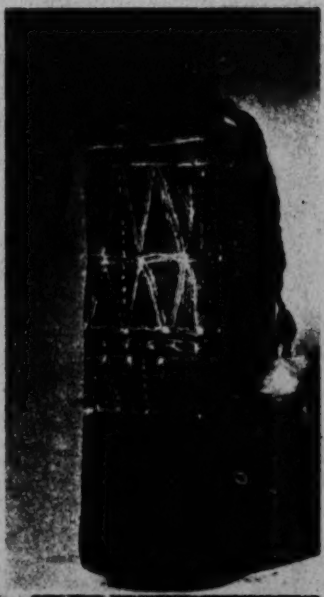

Plate 5. Replica or *"mälli"* of old square-faced bottle which has been elevated to the level of a ceremonial totem of Mildjiŋi clan, emphasising the social and material value of glass. The geometric design in polychrome represents clouds, highly conventionalised, reflected on the wet surface of the bottle washed up on the shore. The small figures around the centre are trepang or *bêche-de-mer* seen through clear water.

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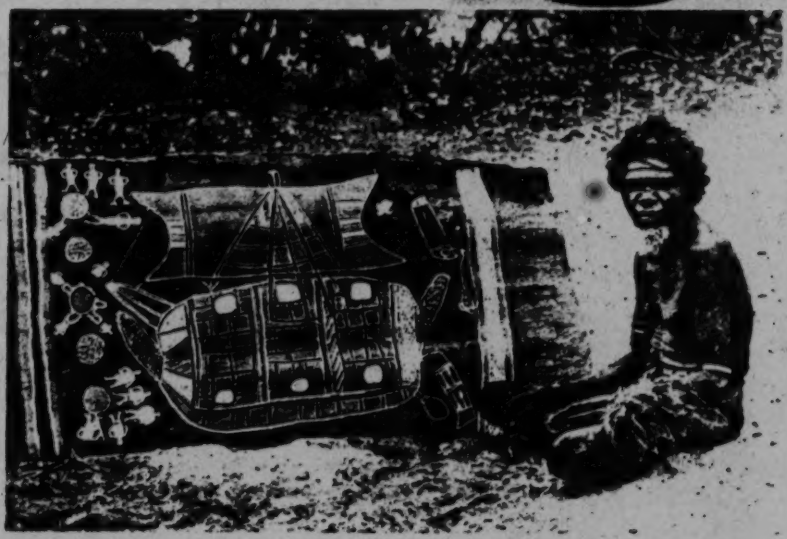
Plate 6. Wongo of Caledon Bay with a drawing in polychrome of a Macassar prau (*mitjäŋ*). These craft made regular visits to the coast of Arnhem Land and introduced *gerri* of a type called, collectively, *"muadäk"*, which gave impetus to the ceremonial exchange cycle in this territory.



[p. 52(B)]

9: Thomson E-5 (1935-1943) 1949
OI17 Murngin OI17

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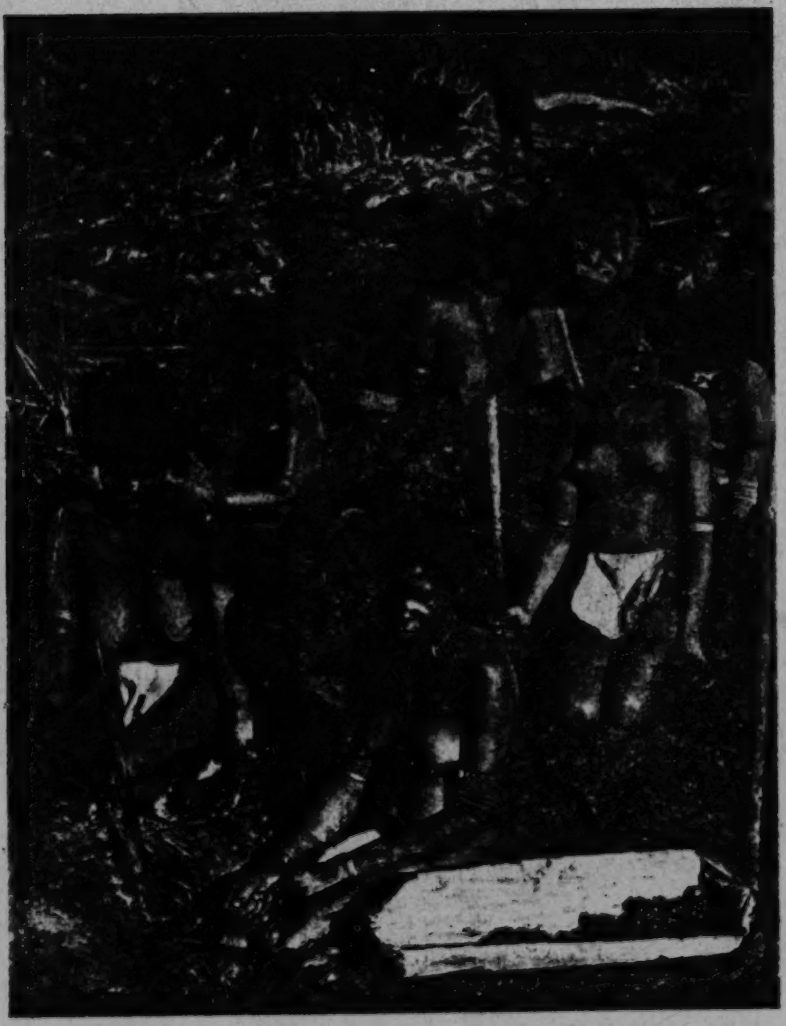

The woman is the provider of the vegetable food, which forms the chief food supply.

Plate 9. Women of Blue Mud Bay with their yam sticks, gathering corms of the Tall Spike Rush (*Heleocharis sphacelata*), which, for several months towards the end of the dry season, is one of the staple foods.

[p. 58(D)]

9: Thomson E-5 (1935-1943)1949
OI17 Murngin OI17

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The division of labour between the sexes is stressed in Arnhem Land social life and technology.

Plate 10. A man of the Wessel Islands making a rope of *bulgut*, the fibre of *Brachychiton paradoxum*.
(Compare Plate 11 overleaf)

[Facing p. 74]

9: Thomson E-5 (1935-1943) 1949
OI17 Murngin OI17

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Plate 11. A young woman of Central Arnhem Land making one of the fine string net baskets called *ḳai'u*, used for carrying vegetable foods and *gerri*, as well as in ceremonial exchange. (Compare Plate 10 overleaf)

[Facing p. 75]

15:Chaseling M-5 (ca. 1934-1936)1957
O117 Murngin O117

241

AT YIRRKALA

Yulengor clearing land for gardens

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WET-SEASON HUT OF BARK SHEETS

The woman is making string from bark fibre

[facing p 23]

15:Chaseling M-5 (ca. 1934-1936)1957
O117 Murngin O117

CHAPTER FOUR

Men of the Stone Age

TANTALIZING mystery envelops Australia's Stone Age nomads, and the enigma of their history and Stone Age habits make them the most interesting of all primitive people. 173

Legends in east Arnhem Land refer vaguely to mythical ancestors from 'over the sea' and 'beyond the dawn', whilst hordes in the west believe that their creator came from beyond the sunset. A precocious Yulengor explained that his people had not hitherto understood the kind of canoe used by the legendary ancestors, but, he said: 'Now we know they came in the Ark.'

Scanty evidence suggests that long before the days of the Pharaohs, Stone Age men paddled their canoes through the chain of islands linking Asia to Australia, probably carrying all they possessed in the way of dingoes, spears, stone axes, a smouldering fire-stick and bark bundles of food. In Arnhem Land they live still as Stone Age hunters. 174

In appearance, aborigines are well built, and slim. Contrary to popular belief they are not tall, though a casual glance over hordes here and there in east Arnhem Land might lead to this assumption. In actual fact the average height of aboriginal men is two inches less than the five feet eight inches of the average Englishman; aboriginal women average five feet one inch in height. 141

Long forearms and shins lend to the illusion of height. A man will sit with a foot drawn in and his knee bent upright [516]

15:Chaseling M-5 (ca. 1934-1936)1957
O117 Murngin O117

141 in front of him, and in this position his knee-cap is on a level
• 516 with his chin. Another habit, dependent on long shins and as common as the white man's hands-on-hips, is to stand on one leg with the other drawn up so that its foot rests above the other knee-cap. Anyone can laboriously do the trick but only a long-shinned aboriginal would find it comfortable.

142 Corpulence is not found in Arnhem Land, for Yulengor have little opportunity to put on weight where food is scarce, poorly balanced, and mostly roughage. Women [462] spend most of their time hunting, and frequently travel [482] twenty or thirty miles a day in their search for food. By carrying huge loads on their heads they acquire a unique poise and graceful carriage unknown elsewhere.

Men seem to have short necks, but this is due to chests being so well developed that they give the impression of being deliberately thrown out and upward. Back and pectoral muscles ripple the skin and the whole body tapers sharply.

Aboriginal hair is dark to black in colour, though on children's heads the tips are frequently bleached a reddish-brown. It is wavy and curly, but never fuzzy, and is fine in texture rather than coarse.

Eyes are set deep under beetling brows; pupils are smoky blue-black, and the rest of the eye is definitely not white, but rather veiled and blotched a yellow pastel shade. Finely chiselled ears lie close to the skull in both young and old; the nose, though deeply cut away between the eyes and uniformly broad, cannot be termed flat.

Aboriginal teeth are strong and well formed, and are astoundingly effective in snipping through bush rope, holding and straightening a spear in a vice-like grip, and masticating tough meat and fibrous foods. Teeth give little [164] trouble and most of them are retained for life, even if worn down to the gums.

15:Chaseling M-5 (ca. 1934-1936)1957
OI17 Murngin OI17

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SHELL MIDDEN

An experimental cut was made into a shell midden beside an old Yulengor camp

[facing p 70]

15:Chaseling M-5 (ca. 1934-1936)1957
O117 Murngin O117

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FOOD GATHERERS

Women and children setting out to search for food

[facing p 71]

15:Chaseling M-5 (ca. 1934-1936)1957
O117 Murngin O117

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AN AVERAGE FAMILY

Yulengor at their evening meal

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TOTEMIC DANCE

Yulengor carry the totem or maralan from its bush shelter

[facing p 86]